Summer Session 1978
San Francisco Art Institute

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SCULPTURE

MEDIA INTENSIVE WORKSHOP — Sculpture Area (Studios 101, 103) - M—Thrs, 9-12
A technical oriented workshop series designed to acquaint the student with a range of advanced sculptural processes taught by professional artists specializing in these areas. Each two week section will present an accelerated survey of tools, materials, and skills specifically focused in contemporary art.
Wood Fabrication - Peter Gutkin
Safety, hand and power tools, materials (including plexiglass and formica), adhesives, joints, and fastenings, lamination, shaping, carving, principles of carpentry-cabinet making, finishes, special applications and potential.
Metal Fabrication - David Anderson
Safety, hand and power tools, gas and electric welding, materials, brazing, cutting, shaping, basic machining and forging, special processes and potential.
Non-Metal Casting - Christin Nelson
Safety, tools, materials, mold making (including body casts), separators and adhesives, laminations, plaster-rubber and plastics, dyes and finishes, applications and potential.

All workshops include field trips to studios, shops, and exhibitions.

Peter Gutkin works in large scale wood/glass/steel fabrication and has held studio exhibitions in San Francisco. He recently had a solo exhibition at O.K. Harris Gallery, NY.
David Anderson lives in Berkeley and New Mexico where he welds large steel sculptures and landscape/site installation pieces. He is nationally exhibited, including a recent show at Braunstein/Quay Gallery, SF.
Christin Nelson specializes in life-size polyurethane, polyester or latex figures. Her current work-in-progress is "The Hall of Man", a series of life-casts at the San Francisco Museum of Natural History.

NON-SCULPTURE - Paul Kos
Studio 9 - M-Thrs, 9-12
Emphasis on documentation/notation. A high energy course based upon the inherent concerns of recording and reproduction found in process, conceptual, environmental, social, documentary, and narrative art. Individual and class work with an experimental focus dealing in forms such as video, super 8mm film, polaroid, other photo media, Xerox, offset, artists' books, performance, and installation. May be taken as drawing or sculpture credit by sculpture majors.
Paul Kos is an internationally known sculptor who works in performance, video, and video installation.

PERFORMANCE - Suzanne Hellmuth
Studio 10 - M-Thrs, 9-12
Focus on human movement emphasizing its relation to space, objects, sound, light, and other structural elements. Improvising, composing, directing, observing, criticizing, and documenting original performance pieces. Special attention will be paid to the effect of context on content in performance. Background of contemporary performance will be discussed; pertinent films and tapes will be shown.
Suzanne Hellmuth is a performance artist who has worked extensively with structured and improvised performance situations including exhibitions throughout the Bay Area.

TOWARD A THEORY OF PERFORMANCE AND VIDEO - Douglas Davis
Room 20B - M-Thrs, 1-4
A workshop-dialogue for critics, historians, and artists that will move from a sure basis in reading, discussion, and experience *toward* a critical and esthetic theory of performance and video - both being arts of time that address an audience. Students are invited from all fields, with backgrounds in art history, film, philosophy, linguistics, political science, and studio art preferred. One independent project, either critical or creative in nature, will be required.
Douglas Davis is an artist, writer and teacher. He has worked intensively in video, performance, and printmaking, including a recent live performance telecast by Satellite from Documenta VI. He is a critic, author of several books, and the former art editor of Newsweek.

PAINTING

INTO PAINTING — Frank Owens
Studio 114 — M/W, 9-12 and 1-4
An introductory exploration of the problems and possibilities of painting. The course will investigate the medium in terms of its materials, formal concepts, and its capacity to serve the art-making needs of individuals. Sessions will involve discussion and directed work, and individual and group criticism.
Trained in California, Frank Owens is an artist living and working in NYC for the past 10 years. He exhibits at Leo Castelli Gallery, NY.

FURTHER PAINTING — Hassel Smith
Studio 116 - M/W, 9-12, 1-4
The course allows advanced painting students to continue with whatever research or direction has already become apparent in their work. Group and individual criticism will be designed to assist in expanding the areas of possibility as well as sharpening the awareness of the student to the meaning and effectiveness of work in hand or completed. No models. Emphasis will be placed on visualization and creative imagination.
Internationally known painter Hassel Smith recently had a retrospective of his work at the San Francisco Museum of Modern Art. His work is shown at Gallery Paule Anglim, SF and David Stuart Gallery, LA.

BEGINNING DRAWING — Wally Hedrick
Studio 14 - M—Thrs, 1-4
Training the eye to see and the hand to draw.
Innovative painter Wally Hedrick has exhibited throughout the United States, including the San Francisco Museum of Art and the Museum of Modern Art, New York. He says of his work, "I like to make something out of nothing. I like the materials to fit the idea - visual continuity is not completely necessary, but conceptual continuity is."

FURTHER DRAWING — Cherie Raciti
Studio 13 — T/Thrs, 9-12 and 1-4
A structured seminar/studio class for intermediate and advanced students stressing an exploration of attitudes about drawing, materials, and processes. Students will be encouraged to investigate techniques helpful in developing their personal vision, imagery, etc. There will be assignments and work outside.
Cherie Raciti has exhibited widely in group shows and has had one woman exhibitions at the San Francisco Art Institute, Nicholas Wilder Gallery, LA, and the University Art Museum, Berkeley.

CERAMICS

PORCELAIN WORKSHOP — Ann Adair
Studio 106 - M—Thrs, 9-12
An intensive course in the use of Cone 10 porcelain as a creative medium. Hand-building, wheel-throwing, sculptural techniques, glazing, and firing will be taught.
An important Bay Area ceramist, Ann Adair has exhibited her works at the Museum of Contemporary Crafts, NY; Victoria and Albert Museum, London; the Oakland Museum; and Quay Ceramics Gallery, SF.

CERAMIC LOWFIRE AND DECAL - Marilyn Levine and Wilson Burrows
Studio 106 - M-Thrs, 1-4
This course will be split into two parts: three weeks instruction in lowfire ceramics, including hand-building, mold-making, glazes, underglazes, china painting, and wheelwork and a three week course in the ceramic decal process, including photo-silkscreening, using overglazes as ink, and methods of decal transfer.

Marilyn Levine's realist sculptures in clay have been exhibited at the O.K. Gallery, NY; Hansen-Fuller Gallery, SF; Montreal Museum of Fine Arts; and the National Museum of Modern Art, Tokyo.

Since 1973, Wilson Burrows has been working on a series of prints using images inspired by old science fiction, pulp magazines, and comic books. He has been developing ceramic decal printing techniques under an NEA grant.

PHOTOGRAPHY

BEGINNING PHOTOGRAPHY; or A Descent into the Maelstrom - Philip Galgiani
Studio 20A, M-Thrs - 1-4
A full immersion into this art of paradoxes and obsessions. Upon reemerging, students will have learned: basic camera control, black and white printing, a biased historical overview of the medium, as well as a sense of its scope as practised today. Practical darkroom, classroom critique, discussion, and field trips.
Philip Galgiani has been awarded a NEA grant in photography for 1978.

CALIFORNIA SERIES: Workshops with outstanding California photographers within the framework of two separate courses - Bay Area and Los Angeles.

BAY AREA WORKSHOP
Studio 16 - M—Thrs, 9-12
Steve Collins: The selective editing process, from conception of subject through portfolio design. **Ingeborg Gerdes:** You and your camera, any time and every place. The photograph as a personal document. **Minnette Lehmann:** Fixing the appearance of a person using each other, models, studios, and environments. **Mike Mandel/Larry Sultan:** Billboards as a context for photographic works, including a class mural on a billboard in San Francisco.
Steve Collins is Instructor and Program Coordinator, University of California Extension, S.F., and has exhibited throughout the U.S. Minnette Lehmann has exhibited and published her photographs widely and is a recipient of an NEA grant for photographing couples in their homes. Ingeborg Gerdes has exhibited throughout the U.S. Minnette Lehmann received NEA grants in 1975 and 1977. Mike Mandel and Larry Sultan have collaborated on 73 murals placed on billboard sites in the Bay Area, and have co-authored 2 books. They have received two NEA grants for Art in Public Places.

LOS ANGELES WORKSHOP —
Studio 16 - M—Thrs, 1-4
Robert Heinecken: Expanding and altering photographs through ideation and media. **Jo Ann Callis:** Creating photo fiction - photographs set up by the artist. **Steve Josefsberg:** The Gum Bichromate Process and contemporary photography. **Eileen Cowin:** Developing imagery based on an *environmental piece.*
Nationally known photographer Robert Heinecken is Professor of Art at UCLA. His awards include grants from the NEA and the Guggenheim Foundation. Jo Ann Callis is instructor in photography at California Institute of the Arts, LA. Steve Josefsberg has been working with the gum bichromate process for seven years as an iconoclastic expression of emotions. Eileen Cowin is Associate Professor of Art at California State University, Fullerton, and is now working with image-word relationships.

FILMMAKING

BEYOND THE BUDGET BARRIER (Beginning Filmmaking) — Mike Kuchar
Studio 26 - M—Thrs, 9-12
This course will explore inexpensive equipment, demonstrate technical shortcuts and special effects, how to squeeze drama from angles, cuts, non-professional actors, and lighting. Films will be projected in class for study and entertainment. Practical application consists of making a movie in which all students participate.
Mike Kuchar has exhibited his films at the Museum of Modern Art, NY; Museum of Contemporary Art, Montreal; The Whitney Museum of American Art, NY, and has been involved with the independent film movement since 1961.

NON-NARRATIVE FILM WORKSHOP —
Warren Sonbert
Studio 26 - M—Thrs, 1-4
An intensive production course in which the structure of film syntax will be investigated. Previous and current student work will be analyzed as well as both narrative and non-narrative films from outside the course. Bring past work to first class.
Warren Sonbert's films are distributed with the New York and London Filmmakers' Cooperatives and the Whitney Museum of American Art, NY, and are in the collections of the NY Anthology Film Archives; the Vienna Filmmuseum; and the Museum of Modern Art, Paris.

WORLD STUDIES

LANGUAGE, EXPERIENCE AND ART — George Lakoff
Conference Room - M/W, 1-4
This course will present a variety of linguistic techniques for discovering what is unseen in language. Linguistic theories including structuralism, transformational grammar, and generative semantics will be discussed in relation to the problems of holism vs. reductionism, self-reference, meaning, definition, metaphor, communication, memory, and the structuring of experience. The relation between linguistics and art will be explored.
Internationally known linguist George Lakoff has extended technical linguistics outside the Chomsky tradition to include the study of meaning, situational and cultural context, and interpersonal relations. Lakoff has recently begun working in performance and content art.

POETRY NOW — Philip Lamantia and Lawrence Ferlinghetti
Conference Room - M/W, 9-12

Poetry Now will explore contemporary American poetry, populist poetry, poetry in translation, the mechanics of publishing poetry, and poetry as a revolutionary force.
Published by Andre Breton, Philip Lamantia's poetry was the first body of American work to formally adher to Surrealism. Contributing editor to "Arsenal" Lamantia's books in print include "Touch of the Marvelous"; "The Blood of the Air"; and "Selected Poems". Internationally known poet Lawrence Ferlinghetti is author of such works as "A Coney Island of the Mind"; "Pictures of the Gone World"; and his most recent work, "Who Are We Now" He is the publisher of City Lights Books, San Francisco.

PROBLEMS IN AESTHETICS — Angela Davis
Room 19B - T/Thrs, 1-4. Guest Lecture Series, Auditorium: T, 4:15-6
Aesthetic theories as developed by Kant, Hegel, and Marx. The impact of the Frankfurt School of Aesthetics on contemporary issues in aesthetics will also be discussed.
Angela Davis is a contemporary philosopher and political activist. She is author of numerous books and articles including "If They Come In The Morning"; "Voices of Resistance"; "Racism and Male Supremacy"; and "Reflections on the Black Woman's Role in the Community of Slaves"

ISSUES IN CONTEMPORARY WEST COAST ART AND AMERICAN PAINTING — Peter Plagens
Auditorium - T/Thrs, 9-12. Guest Lecture Series, Auditorium: T, 4:15-6
Developments in West Coast art since World War II, compared and contrasted with those of the East. Emphasis will be placed on style and on *ideological* content.
Peter Plagens is a painter and writer living and working in Los Angeles. He has exhibited at Nancy Hoffman Gallery, NY, and John Berggruen Gallery, SF. Author of "Sunshine Muse: Contemporary Art on the West Coast", Plagens is also the former Associate Editor of "Artforum" magazine.

PRINTMAKING

OPPORTUNITY TO EXPLORE PRINTMAKING — Yoshiharu Higa and Andrew Stasik
Printmaking Area - M/T/Thrs/F, 9-12
A two part course designed to allow artists to work in any one or all phases of printmaking. The first three weeks (Higa) will be devoted to the development of ideas using both camera and related photo techniques in lithography, etching, and silkscreen, with emphasis on color. Direct drawing, stencil and transfers will also be covered. The second three weeks (Stasik) offers one-to-one dialogue focusing on the artist's development as expressed through prints, folios, series, handmade books or multiples. An in-depth survey of printmaking today will also be covered. The printmaking studios will be open 24 hours. The department manager, Pierre Fraser, will be available daily.

Born in Japan, Yoshiharu Higa is a working artist who exhibits nationally and internationally. He presently teaches at Long Island University (Southampton). Andrew Stasik is a practising artist who exhibits nationally and internationally. He is Director of Pratt Graphics Center, NY and is Editor of Print Review Magazine.

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800 Chestnut Street
California, 94133

San Francisco
(415) 771-7020

COURSE RESERVATIONS BY MAIL

Apply to the Admission Office for reservation forms. All reservation forms must be returned to the College one month prior to the beginning of the Summer Session.

REGISTRATION INFORMATION

Monday, June 19 - Friday, July 28, 1978
(Tuesday, July 4 is a holiday)

All students must register in full the first morning of the session at 9 am. Counselors will be available for assistance during registration. Classes begin at 1 pm that day. Registration for advanced classes is with the approval of the instructor. *(Please note: Formal application to the College is* not *necessary for summer session, although prerequisites must be met.)*

Academic credit is awarded on the course basis. All courses are for one course of credit - four semester units - unless otherwise noted. In studio courses students must attend with the instructor as specified, plus work in the studio for an additional 18 hours a week, for 6 weeks, for 1 course credit. 2 courses are considered a full-time load.

Studios of the Art Institute are available to students on a 24-hour basis.

Tuition: $355 per course, payable at registration.
Late Registration Fee: $25 is charged after first class meeting.
Change of Program Fee: $10
Withdrawals and Refunds: Made only prior to first class meeting.
First Transcript: No charge; each additional $2.
Personal Checks Returned Unpaid: $3

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Information on the College, including information for veterans, foreign students, and on degree programs, is available by writing for the College catalog.

It is the policy of the San Francisco Art Institute not to discriminate on the basis of race, color, religion, national origin or sex in its education programs, activities or employment policies as required by the Equal Pay Act of 1963 and the Title VI and Title IX of the 1972 Education Amendments. Inquiries regarding compliance with Title IX may be directed to the Title IX Coordinator, San Francisco Art Institute, 800 Chestnut Street, San Francisco 94133, or to the Director of the Office of Civil Rights, Department of Health, Education, and Welfare, Washington, D.C.

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